

re going and how to get
e. Two acoustic numbers
"Everything In My
rt" and "You And I" —
one minute and one
ute 45 seconds respec-
y and are eminently for-
able so perhaps the band
ise to concentrate on per-
ing "heaviness." Still, a
and-a-half of Budgie flying
Offa's Dyke needs some
sting. — G.B.

N: "Grin" (CBS). Who
ed most of the piano and
on "After The Gold-
," and was featured on
guitar and lead vocals on
y Horses's album? Nils
ren, that's who. And who
s guitar on "Pioneer
y," fourth track side two
Grin's album, and sings
chorus with Danny Whit-
on "See What A Love
Do", second track side
Neil Young, that's who.
who's Danny Whitten?
arist and vocalist with
y Horse. Yes, there's a
ite feeling of family
t Nils Lofgren, the cur-
American youth prodigy,
not only does keyboards,
ars and vocal for Young
his Horses pals but also
Grin, which is maybe
e we should come in and
duce the rest of the boys,
Bob Gordon on bass, and
Berberich, drums. (Two
rts and they both sing.
This is their first album
the American Spindizzy
y, which was co-formed by
d Briggs, Neil Young's
ucer. Briggs has also
uced this one, so every-

Ash's purple patch

WISHBONE ASH: "Pil-
grimage" (MCA). Well, as
you may have guessed, a lot
of us have fallen in love
with this little band, and
there are a load of surefire
reasons why, reasons you
can hear right here on this
excellent album. Things
couldn't really be going
better for Wishbone, it's one
of those things they call
purple patches, and this is a
purple patch album. So I'm
going to tell you now to
expect things as gutsy as a
Liverpudlian whore, and just
as randy — and right next
to them lie dainty little
tunes so darned nice you
wonder how the same band
can fit so cosily in both
niches. "Vas Dis" slits
open Side One, a Jack
McDuff racer done so cleanly
and confidently with smooth
skat vocals and fistfuls of
guitar flavour. Then, "The
Pilgrim" soft at first and
then creeping into a gurg-
ling complex item of the
heavier side o' rock — the
Andy Powell, Ted Turner

guitar combination at its
startling best. Next comes
downright blues and rocky
rock-rock in "Jail Bait," one
express of an item, biting
and jutting here and there
on top of Martin Turner's
bumping bass line. "Alone"
is a little piece of colourful
playing that calms the
listener down for the open-
ing track on Side Two,
"Lullaby" a Peter Greenish
item of mellow guitar weav-
ings laid over a beautiful
warm melody. This is so
well recorded that each note
contributes its own bud of
colour. It's pretty much the
same on "Valediction"
another musical item from
the softer side of Wishbone.
On June 14 this year Wish-
bone played a date at
Leicester's De Montfort
Hall, and their blazing
"Where Were You Tomor-
row" was taped during the
set. Very live, very live
indeed, and even the
audience clap in time during
the quiet guitar repartee
between Powell and Turner.
— R.H.

with material that sounds like
Horse's throwout cuts and
vocals that are probably
strangled and knotted with
rheumatoid arthritis. The

guitar and bass riff in a long
while, so repetitive that the
memory lingers on throughout
the rest of the tracks, which
is not necessarily a bad thing

So
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